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ABSTRACT

The scientific study of the visual communication media arts must be based on both general theories regarding these media and specific theories developed for each medium. Although it is possible that the delay in the development of vigorous scientific studies and empirical research findings in the visual communication media of television has caused the inevitable delay in the development of specific television aesthetic theories, this paper argues the exact opposite. Certain unique television aesthetic theories exist that can be further developed and used as the basis for the scientific study of the medium. This paper reviews the major developments in the evolution of aesthetics of the arts, relates these developments to the creation of distinctive media aesthetic theories, and examines the newly developed holistic theory of television aesthetics, which stems from the threefold study of perception, cognition, and composition of televised images. From the significant number of literary sources on media, primarily visual and auditory communication media such as theater, photography, film, radio, and television, a number of contemporary media aesthetics theories are emerging. The prominent media aesthetics theories arising from the literature of contemporary media include: traditional or philosophical; formalist; contextualist; empiricist; and semiotic. Perception, cognition, and composition are each a fundamental axis for the support of television aesthetics. (Contains 58 references.) (Author/SWC)

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Aesthetic Theories of the Visual Communication Media Arts: Television

by

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Paper submitted for presentation at the 47th Annual Conference of the

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Synopsis

It is evident that the scientific study of the visual communication media arts must be based on general theories regarding these media and specific theories developed for each medium. It is possible that the delay in the development of vigorous scientific studies and empirical research findings in the visual communication media of television has caused the inevitable delay in the development of specific television aesthetic theories. This paper, however, argues the exact opposite. Certain unique television aesthetic theories exist that can be furthered developed and used as the bases for the scientific study of the medium. Specifically, this paper (a) reviews the major developments in the evolution of aesthetics of the arts, (b) relates these developments to the creation of distinctive media aesthetic theories, and (c) examines the newly developed holistic theory of television aesthetics, which stems form the threefold study of perception, cognition, and composition of televised images.*

* This paper is extracted from Dr. Metallinos' forthcoming book Television Aesthetics: Perceptual, Cognitive, and Compositional Bases, Lawrence, Erlbaum and Associates.

Introduction

A few years ago it was inconceivable to consider television, particularly commercial television, a serious mass communication medium capable of presenting tasteful programs with unique artistic merits and recognized aesthetic qualities. The broadcasting industry that developed the television medium was not truly concerned with people's tastes, artistic expansions, and aesthetic awareness in their television programming. The industry's concern was mass distribution and mass consumption of television programs for huge profits. Knowledgeable electronic engineers, skillful media practitioners, and inspired business entrepreneurs worked hand in hand to develop the broadcasting industry as we know it today. Their backgrounds and motivations were driven mainly by science and technology. Their basic beliefs were practicality, economic gain, marketing, supply, and demand. Business and the desire for success dominated the actions taken by the pioneer developers of the broadcasting industry that Brandford (1987) called the "left brain oriented industry" (p. 36). This phenomenon that is not unique to our times, having occurred repeatedly over the history of media development in the Western world, had profound consequences and caused severe drawbacks in the field known today as television aesthetics. It took enormous efforts, perseverance, and persistence of media artists who are predominantly right-brain oriented (Brandford, 1987) to become involved in broadcasting media, particularly in the new medium of television. As McLuhan (1978) observed, it took some time for the atrophic right brain of Western man to develop, to comprehend, and to recognize the media evolution of the 20th century. Gradually, artists already working in other media such as music, theater, and photography transferred their artistry to radio and television. They experimented with the new technology and applied previous, well-established rules of composition to broadcast programs. Inductively, the rules of art composition of the broadcasting media, the grammar of broadcasting, were established and from that, television grammar, the television rules of composition known

as television aesthetics was developed.

There was more, however, than the awakening of Western people's holistic right brain that contributed to the development of the grammar of the television medium and the field of television aesthetics. Significant developments that affected the genesis of television aesthetics occurred in various related fields. Herein, I provide: (a) a brief review of the major developments in the evolution of aesthetics, as they relate to the arts, (b) a discussion of five prominent media aesthetic theoreis, and (c) an examination of the roles of perception, cognition, and composition for the development of the holistic theory of media aesthetics.

Aesthetics, Media Aesthetics: Major Developments

For many centuries the study of the nature of beauty has been a major concern to all people, regardless of the society they lived in and the level of their understanding of it. Although each society and each individual create their own particular ideas and are guided by their own definitions of aesthetics, scholars in the field collectively agree that:

> Aesthetics or esthetics [is a] branch of philosophy concerned with the essence and perception of beauty and ugliness, and whether such qualities are objectively present in the things they appear to qualify, or whether they exist in the mind of the individual. (Funk & Wagnalls New Encyclopedia, 1972, pp. 217-218)

When aesthetics is considered an academic discipline it is defined as "a branch of philosophy dealing with the nature of the beautiful and with judgment concerning beauty" or as a discipline dealing with "the description and explanation of artistic phenomena and aesthetic experience by means of other sciences (as psychology, sociology, ethnology, or history)" (Webster's Seventh New Collegiate Dictionary, 1971, p. 15).

Among the various other sources and academic disciplines concerned with aesthetics are the arts (e.g., history of the arts, psychology of the arts, and analysis of the arts) and criticism (e.g., literary criticism and art criticism). The close connection of aesthetics, in

general, to the fields of philosophy, arts, and criticism was argued quite persuasively by Beardsley (1958), who claimed that "As a field of knowledge, aesthetics consists of those principles that are required for clarifying and confirming critical statements. Aesthetics can be thought of, then, as the philosophy of criticism, or metacriticism" (pp. 3/4).

Beardsley's (1958) theory of aesthetics branches out into two other seemingly related, but for him, distinct fields. The first he called "psychological aesthetics" (p. 7) dealing mostly with questions about causes and effects of works of art; the second he called "philosophical aesthetics" (p. 7) referring primarily to questions about the meaning and truth of critical statements. This is a theory of particular importance because it acknowledges the connection of aesthetics to the disciplines of philosophy, the arts, and criticism and demonstrates how the aesthetics of the arts generally, and media arts particularly, developed through the centuries.

During the Classical Period, the predominant aesthetic theories of any significance were those of Plato and Aristotle, collectively known as the imitation theory of the arts, and that of the Roman philosopher Plotinus (205/270 AD.), known as the mystical theory. Dickie (1971) described the imitation theory of Plato and Aristotle as the one that "focuses attention on the objective properties of the work of art" (p. 3).

Plato's and Aristotle's imitation theory of the arts, particularly when it refers to dramatic poetry, directly relates to the development of television aesthetics because it (a) outlines and examines the parts that form the art objects or events, (b) points out the manipulative power and the danger of the emotional impact of the art objects or events on the spectators, and (c) refers to the role of the arts toward the cultural development of the society that creates them.

Plotinus, a student of the Neoplatonic theory of aesthetics of the Classical Period, held a more sympathetic and clearer view of the arts than his mentor Plato. His aesthetic view was that "art reveals the form of an object more clearly than ordinary experience does

and raises the soul to contemplation of the universe" (Funk & Wagnalls New Encyclopedia, 1972, p. 218).

Plotinus went as far as to advocate a metaphysical and mysterious experience that one lives when contemplating an aesthetically pleasing art object or event. One can see that this aesthetic theory is still supported and practiced by spectators of contemporary media, particularly electronic media.

During the Modern Period that spanned roughly from the Middle Ages to the end of the 19th century, the major protagonists in the development of aesthetics were no longer the Greeks or the Romans, but predominantly Germans who were the most faithful students of the ancient Greek scholars, philosophers, and artists. A brief review of the major philosophical and artistic movements of this long and multifaceted period is necessary as it provides an accurate profile of the development of the field of aesthetics.

The German art critic and philosopher Gotthold Ephraim Lessing (1729/1781) in 1766 argued that art is self-limiting, and reaches its apogee only when these limitations are recognized. Johann Gottlieb Fichte (1762/1814), a German philosopher and metaphysician, considered the important role played by the artist and the arts in society and stated that "the artist creates a world of his own, in which beauty, as much as truth, is an end and art is individual not social, but it fulfills a great human purpose" (Funks & Wagnalls New Encyclopedia, 1972, p. 218). The great German philosopher Immanuel Kant (1724/1804), the father of transcendental aesthetics, centered his argument on the subject of taste in the arts and claimed that "objects are judged beautiful when they satisfy a disinterested desire. The basis for one's response to beauty exists in one's mind" (Funk & Wagnalls New Encyclopedia, 1972, p. 218). Kant's contemporary adversary, the German philosopher Georg Wilhelm Friedrich Hegel (1770/1831) believed that certain things in nature can be made more congenial and pleasing, and it is these natural objects that are recognized by art to satisfy aesthetic demands. For the German philosopher Arthur

Schopenhauer (1788/1860) the aesthetic satisfaction that the arts reveal emerges from the individual's own contemplation and experience with the arts.

The prolific German poet and philosopher Friedrich Wilhelm Nietzsche (1844/1900), influenced by his lifelong illness, suggested that life is tragic and considered art as the agent that confronts the terrors of the universe and, therefore, art is good only for those who are strong. For Nietzsche, art can transform any experience into beauty and by so doing transforms its horrors in such a way that man can contemplate them with enjoyment.

The impressionistic movement of the arts, represented mostly by the French artists of the last quarter of the 19th century such as André Derain, Paul Cézanne, Paul Gauguin, and Henri Matisse, were more concerned with "symbolizing picture structure, volume, and the artist's own psyche" (Funk & Wagnalls New Encyclopedia, 1972, p. 219). The Swedish playwright August Strindberg (1849/1912) and the German playwright Frank Wedefind were considered responsible for the literary movement known as expressionism that influenced the arts in the early 1920s and created the Munich School of the Arts bearing its name. Contrary to impressionism, expressionism subordinates the representation of objects to the expression of emotion. During the late 1890's, the last years of the Modern Period, the artistic movements known as art for art's sake and art as imitation were predominant; the former advocating that art must criticize and comment on life, the latter suggesting that the artists, unlike the scientists, do not state their meanings but express themselves in a work of art.

The Contemporary Period that started at the end of the 19th century and has reached our times produced four key philosophers and four major movements that substantially influenced contemporary aesthetics in general, and media aesthetics in particular.

The French philosopher Henri-Louis Bergson (1859/1941), the Italian philosopher Benedetto Croce (1866/1952), the American philosopher and poet George Santayana (1863/1952), and the American educator and philosopher John Dewey (1859/1952) had a

pervasive influence on contemporary media aesthetics as all four dealt with the relationship of science and art: They sought to discover their differences and similarities; how one influences the other; how both influence aesthetics, pragmatism, idealism, intuition and reality. Bergson's central belief was that the material universe is subject to the domination of a vital force called élan vitál and that art is based on intuition, which is a direct apprehension of reality unmediated by thought. Thus art cuts through conventional symbols and beliefs about man, life, and society and confronts one with reality itself.

Croce made a distinction between logic and intuition and suggested that logic is concerned with the apprehension of relationships and deals with universal concepts. On the other hand, intuition has to do with the apprehension of the particular; it deals with concepts of the individual. As far as the arts are concerned, Croce maintained that all works of art are the expression, in general form, of such intuitions. However, beauty and ugliness are qualities not of the works of art but of the spirit expressed intuitively in such works.

In his attempt to unify science and art, Santayana maintained that "reality is actively external to consciousness and is known, therefore, only by inference from the sensory data within consciousness... and all beliefs about the external world rest on a so-called animal faith" (Funk & Wagnalls Standard Reference Encyclopedia, 1968, p. 7804). He argued that when one takes pleasure in a thing, he may regard the pleasure as a quality of the thing itself, rather than a subjective response to it.

The American pragmatist and philosopher Dewey insisted on the practical, learning by doing and experimentation, and maintained that the process of thinking is a means of realizing human desire, removing the obstacles between what is given and what is wanted. In the same sense, truth is not absolute but merely an idea or hypothesis that has worked. Although human experience is disconnected, fragmented, and has many beginnings, yet no end, Dewey maintained that aesthetic experience is enjoyment for its own sake; it is

complete and self-contained, and it is terminal, not merely instrumental for other purposes.

The four movements that shaped contemporary artists are Marxism, Freudianism, Existentialism, and Semantics. Founded by Karl Marx (1818/83) and based on economics and politics, the Marxist theory maintains that art is great only when it is progressive, that is when it supports the course of the society that creates it. For the Marxists, art and society are interconnected, and one influences the development of the other; the development of the arts depends on the economic structure and perspectives of the society.

Freudianism, developed by the Austrian neurologist and founder of psychoanalysis, Sigmund Freud (18561939), had a profound influence not only on the arts and aesthetics, but on other behavioral sciences as well. Drawing from the Aristotelian doctrine of catharsis through art, Freud maintained that: "The value of art lies in its therapeutic use; it is by these means that the artist or the reader can reveal his hidden conflicts and discharge his tensions. Fantasies and daydreams, as they extend into art, are thus transformed from an escape from life into ways of meeting it" (Funk & Wagnalls New Encyclopedia, 1972, p. 220).

The Existentialism movement was formed more recently by Jean-Paul Sartre (1905/1980), a French philosopher, novelist, and dramatist with a profound influence on the arts, aesthetics, and media arts of our times. Existentialists believe, in effect, that art is an expression of the freedom of people to choose, and, as such, demonstrates their responsibilities for their choices. Despair, as reflected in art, is not an end but a beginning, because it eradicates the guilt and excuses from which people ordinarily suffer, thus opening the way to genuine freedom.

The fourth influential movement in the development of aesthetics in the Contemporary era is the Semantic, created primarily by the British literary critic, educator, and semanticist Ivor Armstrong Richards (1893/1972). The movement was created as an attempt to find meaning in the arts. Richards stated, in effect, that language and art are similar and he

asserted that there are two types of languages, the symbolic, which conveys ideas and information, and the emotive, which expresses, evokes, and excites feelings and attitudes but contains no symbolic meaning.

Prominent Media Aesthetic Theories

The preceding review of the major aesthetics theories of the arts points to the foundations for the development of media aesthetics.

From the significant number of literary sources on media, primarily visual and auditory communication media such as theater, photography, film, radio, and television, a number of contemporary media aesthetics theories are emerging. Although these sources are not concerned specifically with media aesthetics, their subjects and points of view can easily be contained in one of these theories. In my view, the prominent media aesthetics theories that emerged from the literature of contemporary media are: (a) the traditional (or philosophical), (b) the formalist, (c) the contextualist, (d) the empiricist, and (e) the semiotic. A brief review of each theory is provided herein.

The traditional media aesthetics theory stems from the classical studies on the aesthetics of art—as already reviewed—and includes the eternal questions: What is true? What constitutes the beautiful, tasteful, sublime, and picturesque in the arts and literature? The traditional aesthetics theories of arts and literature, according to Dickie (1971), derive from the history of Western civilization, in general, and the history of the arts, in particular. This is also true of the development of the traditional media aesthetics theory that is based on the historical developments of modern media.

According to this theory, the analysis, evaluation, and appreciation of the products of modern media (how beautiful, sublime, and picturesque these products are) must be based on the historical developments of the media that reveal their functions within the societies that have developed them. As such, the traditional media aesthetics theory is not isomorphic because it promotes certain modern media for the products they generate (e.g.,

theater and film) and devalues others (such as radio and television) for their low-quality products.

Historians of modern mass media, particularly of film and television, such as Barnouw (1956, 1968, 1975), Chester, Garrison, and Willis (1971), Head (1972), Head and Sterling (1990), Marshall (1986), Sterling and Kittross (1990), and Summers and Summers (1966) have provided the foundations of the traditional media aesthetics theory although they have not spoken favorably about the artistic quality and the aesthetic value of radio and television products; neither did the early media critics (as discussed later). Nevertheless, it was these and many other modern media historians who helped to define modern media; they explained the media's functions in contemporary society and provided an account of the products presented. This historic information provides the bases for the traditional media aesthetics theory that helps us to understand the evolution and the drastic changes in media aesthetics during the last 60 years.

The formalist media aesthetics theory is constituted by the point of view held by several media observers of the technology of the media, their power to influence each other (as well as numerous other institutions of the society), and the analysis of the forms of the media (e.g., the components that work together to construct the media products).

The proponents of this theory suggest, and support, the following:

1. Every medium is unique in its own right; it is characterized by its unique features, instruments, materials, and techniques, as it is argued, very convincingly, by Antin (1979), Newcomb (1987), Tarroni (1979), Toogood (1978), and Zettl (1978a).
2. There is a logic in the succession and progress of the media in which one form of art helps the development of another, as argued by Arnheim (1969a), D'Agostino (1985), Dondis (1973), Innis (1951), and McLuhan (1962).
3. The holistic analysis and study of both media content and media form contribute

> to the development of media aesthetics, as strongly suggested and supported by Baggaley, Ferguson, and Brooks (1980), Coldevin (1980), Tiemens and Acker (1981), Williams (1975), and others. This is a widely spread and popular theory supported by a diverse family of media scholars.

The contextualist theory of media aesthetics suggests that life and art are interrelated, inseparable, and that different incidents in one's life are interconnected. One's ability to unify them so that they gain prominence and obtain some significance is what contextualism advocates.

The founder and major proponent of the contextualistic theory of aesthetics is Pepper (1938, 1945, 1970), who suggested first, the contextualistic theory of beauty and then developed the four major aesthetics systems that he called world hypotheses, such as the formalistic, organimistic, mechanistic, and contextualistic (Pepper, 1970). The central theme of Pepper's (1938) contextualistic theory of aesthetics refers to the quality of one's life experiences and how one is capable of experiencing an aesthetic event. In his book, The Basis of Criticism in the Arts (1945), he elaborated on the theory of contextualistic aesthetics that became the basis of the evaluation of arts events with other aesthetic systems.

On the basis of Pepper's theory of aesthetics, Edman (1939) brought into focus the contextualistic theory of aesthetics of the fine arts and a person's life and stated that: "These three functions, intensification, clarification, and interpretation of experience, the arts fulfill in various degrees" (p. 34). Edman's (1939) concept of contextualistic aesthetics has influenced decisively the development of the media aesthetics theory of Zettl (1990), who related applied media aesthetics and contextualism, stating that:

> Contextualism serves as a convenient frame of reference for the discussion of applied media aesthetics. Despite various interpretations of what this branch of philosophy actually means and includes, its major concepts help establish and describe an

> operational field within which we can examine the specific elements and processes of applied media aesthetics. The four major concepts are: (1) incidents of life, (2) art and life, (3) art as clarified and intensified experience, and (4) order and experienced complexity. (p. 2)

The most profound statements made by the contextualistic theorists of media aesthetics are that mass media, and particularly television, should not be disconnected from what happens in real life of which it constitutes an inseparable part, and that contemporary media products can be significant as art forms, expressing the incidents, enormous complexities, and multiple experiences of life.

Interestingly enough, the contextualistic theory of media aesthetics, as advocated by Zettl (1990), has formed the basis for the development of television aesthetics as an acceptable and respected academic discourse in various institutions of higher education in North America, although, only a few years ago, such an undertaking was inconceivable and was considered almost impossible.

The semiotic theory of media aesthetics derives from the body of knowledge provided by the academic discipline of semiotics, the study of signs, and particularly from the works of such contemporary semiotic scholars and visual communication media researchers as Barthes (1977, 1981), Eco (1975), Jensen (1995), Moriarty (1994), Peirce (1991), and Sebeok (1991), to mention only a few. It is mostly a visual image theory developed originally for the study of language and it was extended to the study of signs and their iconic, indexical, and symbolic properties. It finally caught the attention of the visual perception theorists, and particularly the visual communication media researchers who used the semiotic constructs (or codes) such as signifier (a mediated image that expresses the sign), signified (the meaning communicated by the signifier), denotations, connotations, metaphors (images that suggest equivalence with the actual objects), similes (images that suggest that they are similar yet not the same as the original objects) to study the

communicative and aesthetic effects of visual communication media single pictures, isolated episodes, or entire programs (Lester, 1995; Messaris, 1994, 1995).

The semiotic theory of media aesthetics advocates that: (a) the analysis of the visual message and its subsequent communicative and aesthetic value must be based on its semantic and its syntactic properties (Messaris, 1995), (b) the signs and images are stored longest in the brains of viewers and are readily recognized (Lester, 1995), and (c) knowing the semantic and syntactic properties of images, makes it easier not only to remember the real situation, but also to be more emotionally involved with the situation they present.

Although this theory had a enormous impact on the development of the visual communication media aesthetics, its significant drawback was, and still is, the fact that even the simplest visual communication media picture (i.e., film or television) is not a mere collection of signs that can be isolated and studied alone, but a complex combination of multiple signs and multiple sounds that are in constant and usually rapid motion.

The empiricist theory of media aesthetics stems from empirical studies on various concepts, constructs, and variables of the developed theories of media composition. It advocates that the development of media aesthetics as an academic discourse should be based on scientific evidence stemming from vigorous empirical studies on media composition— (media production) related issues. It points out the need to correlate (a) the scattered thoughts and rumors circulated about the media, (b) the isolated experiments with video productions, and (c) the numerous content—oriented media studies, into a unified discourse.

A number of media researchers (particularly in television composition) have emerged who have embraced the empiricist theory of media aesthetics and have produced significant findings in the field. For example, Fletcher (1972, 1973, 1979, 1994) and Tiemens (1970, 1978, 1994) are among the first empiricist scholars who produced scholarly studies on television composition-related variables developing scientific research designs, advanced

measuring devices, and techniques for the analysis of data. Their studies and contributions are both significant and pioneering in the field. Their colleagues Barker (1985, 1988), Coldevin (1980), Herbener, Van Tubergen, and Whitlow (1979), Kipper (1986, 1989), McCain and Rebensky (1972), Porter (1987), and Tiemens and Acker (1981), to mention only a few, followed the same trend and helped to form the foundations of the empiricist theory of media aesthetics with their significant findings on media composition-related studies.

This theory of media aesthetics was developed as an answer to the overabundance of existing content-oriented studies in the field, as a solution to the problems created by the lack of scientifically based theories of media composition, and to upgrade the level of studies in media in general, and media aesthetics in particular.

The Holistic Theory of Media Aesthetics: Television

Perception, Cognition, and Composition

The preceding review of the developed aesthetics theories of the arts, and particularly the media, indicates that the study of television aesthetics can be approached from different perspectives and academic disciplines. The traditional, formalist, contextualist, semiotic and empiricist media aesthetics theories, in particular, provide a link that bridges the aesthetic concepts of the arts with those of the media products; they cannot provide the decisive foundations on which television aesthetics could be built. These theories, and many other media studies that support them, do not provide adequate solutions to all significant problems raised by the serious attempts to develop the discipline of television aesthetics. The complex issues and problems raised regarding the processes of perceiving visual and auditory images in motion, readily recognizing and spontaneously interpreting such images, and synthesizing, or composing moving images with sound, are not addressed.

It is suggested that the study of television aesthetics, and its subsequent acceptance as

a distinct academic discipline, should be centered on the analysis of three factors: perception, cognition, and composition of television images. These three factors constitute the axes that support television aesthetics (see Fig. 1).

Insert Figure 1 about here

The study of perception in general, and particularly visual, auditory, and motion perceptions, constitutes a fundamental axis for the support of television aesthetics for the following reasons: (a) it provides scientific explanations of the perceptual processes of sight, sound, and motion--the three main elements of television pictures; (b) it explains and underlines the unique functions of each of the organs of visual and auditory perception during the process of watching television; and (c) it distinguishes the role of perception from that of cognition and emphasizes the evolutionary development through the stages of stimulation (receiving sensory data), perception (organizing and coding precepts), and cognition (decoding and creating concepts). Foremost, studies on perception, which are reported in psychological journals (perceptual and experimental) are brought to the attention of communication studies, linking sciences with humanities, and behavioral studies with social studies.

The study of cognition also constitutes a fundamental axis supporting television aesthetics for the following reasons: (a) it provides scientifically based explanations for the complicated process of decodification and recognition of sights, sounds, and motions incorporated in television pictures; (b) it analyzes the organ of cognition, the brain, and underlines the particular functions of the various centers that transform sensoric data into moving images; (c) it distinguishes the role of the brain from the role of the mind in understanding television pictures; and (d) it brings to the field of communication studies neurophysiology and cognitive psychology which broaden the communication field, in

general, and enrich the study of television aesthetics, in particular.

Lastly, the study of composition is also a fundamental axis supporting television aesthetics for these reasons: (a) it explains how moving images of television are constructed; (b) it analyzes the basic units of television programs such as lights and colors, cameras, audio, and editing and explains how each works in building the program; (c) it underlines the basic compositional principles and examines the production techniques in the areas of lighting, staging, editing, and audio; and (d) it notes the various empirical studies on television composition—mostly conducted by communication scholars—with studies from the fields of behavioral and neurophysiological studies.

In short, the resulting synthesis of television aesthetics as it is proposed here stems from the detailed analysis and thorough examination of the main factors the three axes that constitute the basis of television aesthetics, namely, perception, cognition, and composition.

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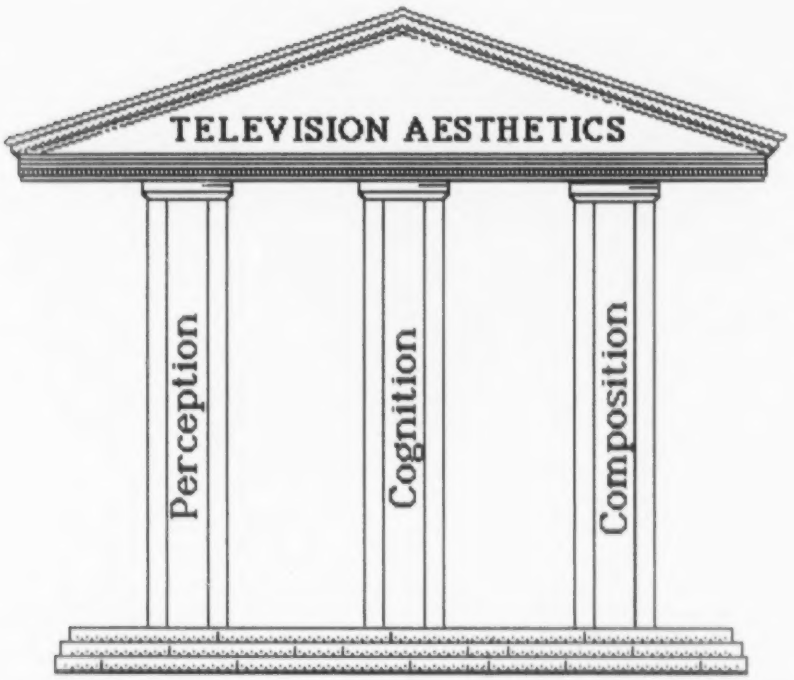
Fig. A. The axes of television aesthetics.



Source: Metallinos, Nikos (1996). Television Aesthetics: Perceptual, Cognitive, and Compositional Bases. Mahwah, NJ: Lawrence Erlbaum & Associates, p. 10.